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NEW AND REVISED EDITION.



# SONGS OF HARVARD:

A COLLECTION OF

## College Songs and Gleees

AS SUNG BY

THE GLEE-CLUB AND STUDENTS

OF

HARVARD COLLEGE.

COMPILED BY

H. D. SLEEPER,

CLASS OF '89.

THIRD EDITION.

CAMBRIDGE, MASS:

CHARLES W. SEVER,

University Bookstore.

1889.



M. 560.11.2.5

↓



Mrs Murray A. P. H.

*Copyright, 1886, 1888,*  
**BY H. D. EVERETT.**

**University Press:**  
**JOHN WILSON AND SON, CAMBRIDGE.**

TO THE  
MEMBERS OF THE  
HARVARD GLEE-CLUB,  
*PAST, PRESENT, AND FUTURE,*  
AND TO THE  
ALUMNI AND STUDENTS OF HARVARD UNIVERSITY,  
*This Collection of Songs*  
IS DEDICATED,  
IN THE SINCERE HOPE THAT IT MAY BE THE MEANS OF AWAKENING  
THROUGHOUT THE COLLEGE  
A GENUINE AND LASTING ENTHUSIASM  
FOR  
THE SONGS OF OLD HARVARD.



## NOTE.

**I**N presenting to the public the following new collection of College Songs, the Compilers would state that their object has been, not to produce an historically complete book of HARVARD SONGS, but merely to preserve, in a form accessible to all, such of them as are best and most recent.

The arrangements throughout the book are for male voices.

Much of whatever success the book may have will be due to the invaluable advice and assistance received from many past and present members of the GLEE CLUB.

H. D. SLEEPER.

H. D. EVERETT.

CAMBRIDGE, *Nov. 1, 1886.*



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# SONGS OF HARVARD.

## FAIR HARVARD.

*Andante.*

ARRANGED FOR MALE VOICES.

Musical score for the first system of 'Fair Harvard'. It features three staves: First Tenor, Second Tenor, and Basses. The key signature has one flat (B-flat), and the time signature is 8/8. The music is in a simple, homophonic style with a steady eighth-note accompaniment.

FIRST TENOR.  
1 Fair Har-vard! thy sons to thy ju - bi - lee throng, And with bless - ings sur - ren - der thee

SECOND TENOR.  
2 Fare - well! be thy des - ti - nies onward and bright! To thy children the lesson still

BASSES.

Musical score for the second system of 'Fair Harvard'. It continues the three-part setting for First Tenor, Second Tenor, and Basses. The lyrics continue across the staves.

o'er, By these fes - ti - val rites, from the age that is past, To the age that is wait - ing be -

give, With free - dom to think, and with patience to bear, And for right ev - er brave - ly to

Musical score for the third system of 'Fair Harvard'. The three parts continue with the lyrics.

fore. O rel - ic and type of our an - ces-tors' worth, That has long kept their mem - o - ry

live. Let not moss-cov-ered er - ror moor thee at its side, As the world on truth's cur - rent glides

Musical score for the fourth system of 'Fair Harvard'. The system concludes with a double bar line. A 'rit.' (ritardando) marking is placed above the first staff of this system.

warm, First flow'r of their wil - der-ness! star of their night, Calm ris - ing thro' change and thro' storm!

by; Be the her - ald of light, and the bearer of love, Till the stock of the Pur - i - tans die.



## HYMN FOR COMMENCEMENT.

Words by JAMES BRADSTREET GREENOUGH.

Music by JOHN KNOWLES PAINE.

*Maestoso.* MELODY IN UNISON.

A - ve, ma - ter per - be - nig - na, Om - ni pi - e - ta - te dig - na,  
 Flu - unt sae - cla, ru - unt mo - les, Per - it mox hu - ma - na pro - les,  
 Ple - no gau - di - o af - fec - ta, Fi - li - os ad tu - a tec - ta  
 Mul - ti ti - bi ser - vi - e - runt, O - pes lau - dem sa - cra - ve - runt,

Nul - la ae - tas te ma - lig - na Den - te mor - det as - pe - ro.  
 Il - la au - tem, quae tu - so - les La - bo - ra - re, per - ma - nent.  
 Re - de - un - tes nunc as - pec - ta Mu - tu - a lae - ti - ti - a.  
 A te auc - ti te aux - e - runt Lar - ga par - si - mo - ni - a.

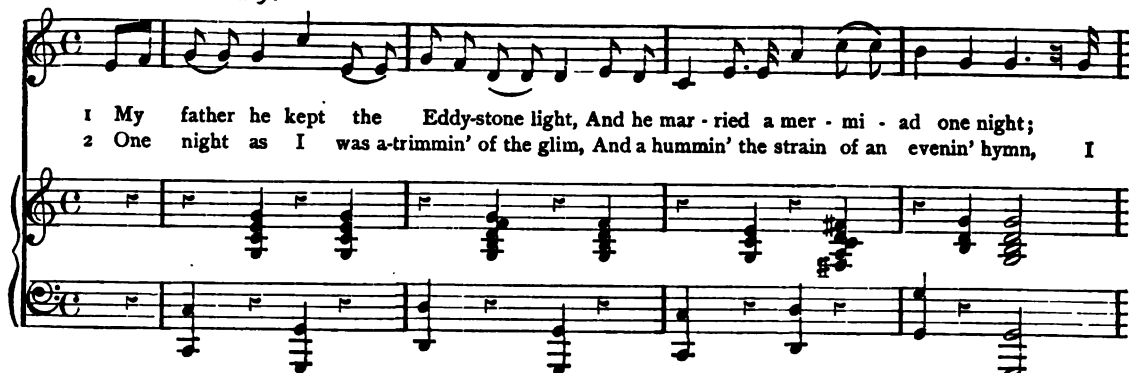
Cap - tas sem - per no - vas lau - des Ho - nes - ta - te sem - per gau - des,  
 Dis - ci - pli - na, quam tu - e - ris, Bo - nae ar - tes, quas tu se - ris,  
 Nec ob - li - vis - ce - ris mul - tos Cel - e - bra - tos aut oc - cul - tos,  
 Lau - dem et nos pa - ri - e - mus, Sap - i - en - ti - am co - le - mus,

Al - ti - o - ra sem - per au - des Ex - i - tu cum pros - pe - ro.  
 Ve - ri - tas, quam re - ve - re - ris, In ae - ter - num re - ma - nent.  
 Ac - res o - lim, nunc se - pul - tos, Sanc - ta cum maes - ti - ti - a.  
 Ti - bi sem - per nos de - de - mus Pu - ra sanc - ti - mo - ni - a.

# THE EDDYSTONE LIGHT.

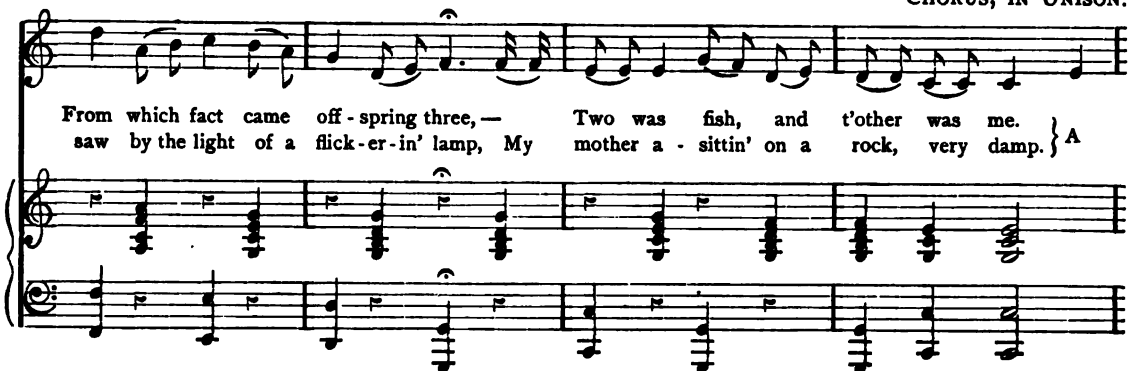
11

SOLO. *Slowly.*



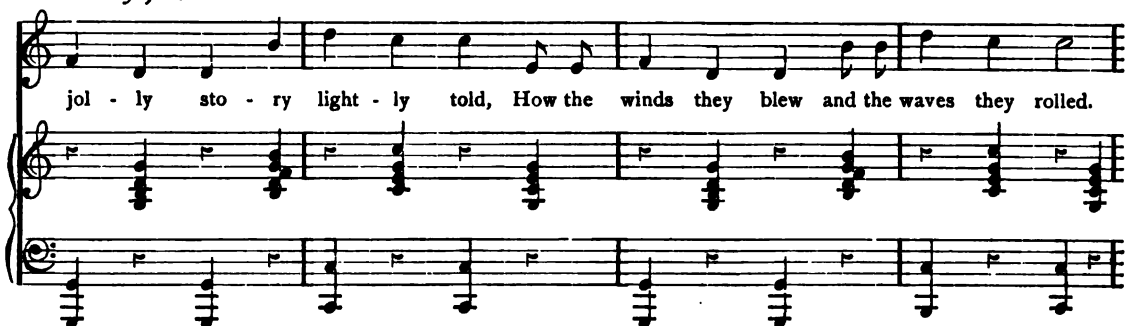
1 My father he kept the Eddy-stone light, And he mar - ried a mer - mi - ad one night;  
2 One night as I was a-trimmin' of the glim, And a hummin' the strain of an evenin' hymn, I

CHORUS, IN UNISON.



From which fact came off - spring three, — Two was fish, and t'other was me.  
saw by the light of a flick - er - in' lamp, My mother a - sittin' on a rock, very damp. } A

*Very fast.*



jol - ly sto - ry light - ly told, How the winds they blew and the waves they rolled.



Down at the bottom of the deep blue sea You'll find the proof of my ve - rac - i - ty.

3 "Good evenin'!" says I. "How do you do?  
And how gets on my sisters two?"  
Says she, "Poor boy! it's an orphun you are,  
For you ain't got no sisters, nor yet no pa.

4 "Your father was wrecked with a couple of his pala,  
And digested by the can-ni-bals;  
One sister was served up in a dish,  
And the other was exhibited as talking-fish."

## WE WANT A DRINK.

IN UNISON.

1. We want a drink that's strong, We can - not stay here long; So  
2. We think it's quite in place, And nei - ther low nor base, To

2d time go to Yodel.

let's be - gin, be - fore 't is late, The bowl to ag - i - tate.  
fill the cup with liq - uor up; So do not wait for grace.

SOLO. ALL. SOLO. ALL.

Then come, Yes, yes! And drink, Yes, yes! Le-mon-ade? No, no! Shan-dy-gaff? No,

SHOUT.

D.C.

no! Champagne? YES, YES! Rum punch? YES, YES! Beer and ale, half - and - half.

# WE WANT A DRINK. — Concluded.

13

*Vodel.*

Ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la,

Zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, zum,

ta la, ta la, ta la, ta la, ta la, ta la, ta la, ta la la.

zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, ba!

## LULLABY.

Arranged for Male Chorus by A. ZANDER.

JOHANNES BRAHMS.

*With gentle animation.*

*pp*  
Lul - la - by and good-night! With ro - ses be - dight, With lil - ies o'er-spread, Is

*pp*  
Lul - la - by and good-night! With ro - ses be - dight, With lil - ies o'er-spread, Is

*pp*  
With ro - ses be - dight, Is

ba - by's wee bed. Lay thee down now and rest; May thy slum - ber be

ba - by's wee bed. Lay thee down now and rest; May thy slum - ber be

ba - by's wee bed. Lay thee down now and rest; May thy slum - ber be

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## LULLABY.—Concluded.

blest! Lay thee down now and rest; May thy slum - ber be blest!

blest! Lay thee down now and rest; May thy slum - - ber be blest!

blest! Lay thee down now and rest; May thy slum - - ber be blest!

Lul - la - by and good - night, Thy moth - er's de - light! Bright an - gels be -

Lul - la - by and good - night, Thy moth - er's de - light! Bright an - gels be -

Thy moth - er's de - light!

- side My dar - ling a - bid; They will guard thee at rest, Thou shalt

- side My dar - ling a - bid; They will guard thee at rest, Thou shalt

My dar - ling a - bid; They will guard thee at rest, Thou shalt

wake on my breast. They will guard thee at rest, Thou shalt wake on my breast.

wake on my breast. They will guard thee at rest, Thou shalt wake on my breast.

wake on my breast. They will guard thee at rest, Thou shalt wake on my breast.

# THE OWL AND THE PUSSY CAT.

15

GEORGE INGRAHAM.

3d time omit to 3d Verse.

1 The Owl and the Pus-sy Cat  
2 Pussy said to the Owl: "You

went to sea in a beau-ti-ful pea-green boat; They took some honey and plenty of money, Wrapp'd up in a 5-pound el-e-gant fowl, How charmingly sweet you sing! O, let us be married, too long we have tarried; But what shall we do for a

note. The Owl looked up to the stars a-bove, And sang to a small gui-tar: "O love-ly Pus-sy, O ring?" They sailed a-way for a year and a day, To the land where the bong tree grows, And there in a wood, a

Pus-sy my love, what a beau-ti-ful Pus-sy you are!"  
Pig-gy - Wig stood, with a ring at the end of his nose.

## THE OWL AND THE PUSSY CAT. — Concluded.

3 "Dear Pig, are you willing to sell for a shilling your ring?" Said the Piggy, "I will!" So they

took it a-way, and were married next day By the Turkey who lives on the hill. They din-ed on mince and

And hand in hand, on the  
slic-es of quince, Which they ate with a run-ci-ble spoon;

edge of the sand, They danced by the light of the moon. . . .

*Repeat pp*

8va ~~~~~

*Repeat pp*

# THOU ART MY OWN LOVE.

17

By JOSEPH REDDING, JR. Arranged and adapted.

*Moderato.* ALL. ALL.

1. Thou art my own love, be - lieve me; Prom - ise you ne'er will de - ceive me.

SOLO. *mp* SOLO.

2. Would thou wert with me, my own love; nev - er to leave me a - lone, love.

Ah! . . . . . would that thou wert mine! . . .

Ah! . . . . . come and dwell with me.

ALL.

Cu - pid! thou art but a rov - er, Seek - ing for - ev - er

SOLO.

Come at the fall of the dew, love, Hast - en - ing ev - er

Some fool - ish rogue of a lov - er! You will find him, nev - er fear!

Back to the arms of thy lov - er! Come, thy lov - er wait - eth thee.

*Accelerando.*

land, . . . . .

And oh! we'll dine on the fat of the land! Oh yes! we'll dine, When we have

land, . . . . .

mar - ried been, my love! When we have mar - ried been, my love! And oh! we'll dine on the



## THOU ART MY OWN LOVE. — Concluded.

land, *rit.*

fat of the land, Oh yes! we'll dine, When we have married been!

land,

## THE ROSE OF WÖRTHERSEE.

Words by Mrs. L. T. CRAIGIN.

THOMAS KOSCHAT.

*Moderato.*

*p*

There floats a-bove the black rock, Where dark the wa - ters flow, A rose of won-drous

*p*

white as snow.

beau - ty, With blos - som white as snow. She danc - es with the rip - ples; And

*p*

*mf* *dolce*

who - so com - eth nigh, Her head, as if to call him, The rose up-lifts on high.

*mf* *dolce*

*mf* *p*

Yet no one comes to pluck her, For dan - ger hides be - neath; The way be-side the

*mf* *p*

be - neath, be-neath;

By permission of CARL PRÜFER.

*mistirioso*

black rock Leads on to cer - tain death! — Leads on to cer - tain death!

*pp rit.*

*mf mistirioso.*

*p*

From Les - ach came a hunt - er, — At rest now may he be! It was not that he

*p rit.*

want - ed, So bold, so bold a lad was he! His sweet-heart had he prom - ised: "I'll

*p rit.*

*molto rit*

pluck for you the rose; And when to you I bring it, For prize a kiss I'll choose!

*mf molto rit.*

2 At night beneath the starlight  
The lake in slumber lay;  
Then in a small boat rowing,  
He sought the rocky way.  
And full of joy he shouted;  
For there in beauty bright  
He saw the white rose dancing,  
As if for his delight.  
Around the cruel black rock  
The hungry billows break, —

The boat sinks with the hunter,  
[And peaceful is the lake!]  
There floats above the black rock,  
Where dark the waters flow,  
A rose of wondrous beauty,  
With blossom fair and white as snow, —  
Upon the rock looks sadly;  
And whoso cometh nigh,  
Her head, as if in warning,  
The rose uplifts on high.

## A CAPITAL SHIP.

SOLO.

ARRANGED FOR MALE VOICES.

1 A cap-i-tal ship for an o - cean trip was the Walloping Win-dow Blind! No wind that blew dis -

mayed her crew, or troubled the captain's mind; The man at the wheel was made to feel Con-tempt for the wildest

blow - ow - ow, Tho' it often appeared, when the gale had cleared, That he'd been in his bunk be - low.

CHORUS.

FIRST TENOR.

SECOND TENOR AND FIRST BASS.

Then blow, ye winds, heigh-ho! A - rov - ing I will go! I'll stay no more on

SECOND BASS.

*Marcato.*

The musical score is written for voice and piano. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano accompaniment (grand staff). The second system also has a vocal line and piano accompaniment. The tempo markings 'rit.' and 'A tempo.' are placed above the vocal line in the first system. The lyrics are written below the vocal line.

*rit.* *A tempo.*

Eng-land's shore, So let the mu-sic play-ay-ay! I'm off for the morn-ing train! I'll

*rit.* *A tempo*

cross the rag-ing main! I'm off to my love with a box-ing glove, Ten thou-sand miles a-way!

- 2 The bo'swain's mate was very sedate,  
Yet fond of amusement too;  
He played hop-scotch with the starboard watch,  
While the captain, he tickled the crew!  
And the gunner we had was apparently mad,  
For he sat on the after rai-ai-ail,  
And fired salutes with the captain's boots,  
In the teeth of the booming gale!  
Then blow, etc.
- 3 The captain sat on the commodore's hat  
And dined, in a royal way,  
Off toasted pigs and pickles and figs  
And gunnery bread each day.  
And the cook was Dutch, and behaved as such;  
For the diet he gave the crew-ew-ew  
Was a number of tons of hot cross-buns  
Served up with sugar and glue.  
Then blow, etc.

- 4 All nautical pride we laid aside,  
And we ran the vessel ashore  
On the Gulliby Isles, where the Poopoo smiles,  
And the rubbly Ubdugs roar.  
And we sat on the edge of a sandy ledge  
And shot at the whistling bee-ee-ee;  
And the cinnamon bats wore waterproof hats  
As they dipped in the shiny sea.  
Then blow, etc.
- 5 On Rugbug bark, from morn till dark,  
We dined till we all had grown  
Uncommonly shrunk; when a Chinese junk  
Came up from the Torriby Zone.  
She was chubby and square, but we didn't much care,  
So we cheerily put to sea-ee-ee;  
And we left all the crew of the junk to chew  
On the bark of the Rugbug tree.  
Then blow, etc.

# FUNICULI, FUNICULA.

Words by EDWARD OXENFORD.

Music by L. DENZA.

*Allegretto brillante.*

PIANO. *p grazioso.*

*pp cres.*

*f.*

VOICE. *f*

1. Some think . . . . . the world is  
 2. Some think . . . . . it wrong to  
 3. Ah me! . . . . . 't is strange that

*p*

made for fun and fro - lic, . . . . And so do I!  
 set the feet a - dan - cing, . . . . But not so I!  
 some should take to sigh - ing, . . . . And like it well!

N. B. This song can be sung with or without the chorus.

# FUNICULI, FUNICULA. — Continued.

23

**CORO. *f*** **SOLO. *f***

And so do I . . . Some think . . . it well to  
 But not so I! . . . Some think . . . that eyes should  
 And like it well! . . . For me, . . . I have not

**CORO. *f***

be all mel-an-chol-ic, . . . To pine and sigh, . . . To pine and  
 keep from coy-ly glanc-ing . . . Up-on the sly! . . . Up-on the  
 thought it worth the try-ing, . . . So can-not tell! . . . So can-not

**SOLO. *p***

sigh; . . . But I, . . . I love to spend my time in  
 sly! . . . But oh! . . . to me the ma-zy dance is  
 tell! . . . With laugh . . . and dance and song the day soon

**CORO.**

sing-ing . . . Some joy-ous song, . . . Some joy-ous song; . . .  
 charm-ing, . . . Di-vine-ly sweet! . . . Di-vine-ly sweet! . . .  
 pass-es, . . . Full soon is gone, . . . Full soon is gone; . . .

## FUNICULI, FUNICULA. — Continued.

SOLO.

To set . . . the air with mu - sic brave - ly ring - ing . . .  
 And sure . . . ly there is nought that is a - larm - ing . . .  
 For mirth . . . was made for joy - ous lads and las - sies . . .

CORO. *f*

. . . Is far from wrong! . . . Is far from wrong! . . .  
 . . . In nim - ble feet? . . . In nim - ble feet? . . .  
 . . . To call their own! . . . To call their own! . . .

*p* SOLO.

Lis - ten! Lis - ten! \*ech - oes sound a - far! . . . Lis ten!  
 Lis - ten! Lis - ten!  
 Lis - ten! Lis - ten!

*pp* *cres.*

Lis - ten! ech - oes sound a - far! Tra la la la, tra la la la, tra la la

*pp* *cres.*

\* 2nd Verse: Music sounds afar, etc.  
 3rd Verse: Hark the soft guitar, etc.

# FUNICULI, FUNICULA. — Concluded.

25

*ten. f*  
la, tra la la, la! ech - oes sound a - far! Tra la la la, tra la la

*col canto. f*

*CORO. f*  
la! Lis - ten! Lis - ten! ech - oes sound a -

*f*

*p cres.*  
far! . . . Lis - ten! Lis - ten! ech - oes sound a - far! Tra la la

*p cres.*

*cres* - - - *cen* - - - *do. ten.*  
la, tra la la la, tra la la la, tra la la la!

*cres* - - - *cen* - - - *do. col canto.*

*f*  
ech - oes sound a - far! Tra la la la, tra la la la! la!

*p*

*I 2*



## THE THREE GLASSES.

K. L. FISCHER.

*Allegro con fuoco.*

I Dost know the pow'r of no - - ble wine? In glass the first 'tis

found; For jest, and sport, and quip, and crank, And laugh - ter there a -

bound; For jest, and sport, and quip, and crank, And laugh - ter there a -

*L'istesso tempo.*

bound. And though in wine the truth may lie, So mad - ness, mad - ness hid - eth

there. Then let us drink the am - ber tide that such a freight doth bear, the

am - ber tide that such a freight doth bear, Then let us  
the am - - ber tide

drink..... the am - ber tide,..... that  
that such a freight doth bear,.....

*Piu lento.* *fff*

such a freight doth bear, that such a freight doth bear.

2 Now glass the second pass along ;  
And ev'ry drop you pour  
Will tip your tongue with joke and wit,  
As though a charm it bore, —  
Will tip your tongue with joke and wit,  
As though a charm it bore.  
It warms the heart, and song on song  
It wakens, wakens in the soul ;  
Then let the tones in chorus rise,  
As up to Heaven they roll, —  
In chorus rise,  
As up to Heaven they roll, etc.

3 Then glass the third we reach at last, —  
And there the demon sits ;  
He mounteth to the drinker's head,  
And snarleth up his wits, —  
He mounteth to the drinker's head,  
And snarleth up his wits.  
He hideth deep within the flask ;  
It is his home, — his home, no doubt.  
Come, brother, take your glass in hand,  
And turn the fellow out,  
And turn him out,  
And turn the fellow out, etc.

## A TOAST.

Long may she live, our Har-vard fair! Long may she live, our Har-vard fair! Long  
our Harvard fair! our Harvard fair!

live! . . . . Long live! . . . . our Har - vard fair!  
long may she live! long may she live!  
*cres.* *rit.*

## MALONE AT THE BACK OF THE BAR.

ED. HARRIGAN.

The piano introduction is in 3/4 time, marked *sf* (sforzando). It features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with chords and eighth notes. The key signature has one sharp (F#).

I I kape a sa - loon on the cor - ner, me boys, And faith I've a

flou - rish - in' thrade; . . . . I've brought out me cou - sin, Na - than - i - el

Doyle, The mon - ey on whis - key I made . . . . I could sell to you now a nice

pus - se caf - fey, Or a Rhi - no Vic - to - ri' se - gar; . . . . No slate, chalk, or

By permission of E. H. HARDING.

# MALONE AT THE BACK OF THE BAR. — Concluded. 29

pin - cil is kept in the house, Whin Ma - lone's at the back of the bar! . . . . .

## CHORUS.

Tra la la, . . . . . Tra la la, . . . . . Whin Malone's at the back of the bar! . . . . .

Tra la la, . . . . . Tra la la, . . . . . Whin Malone's at the back of the bar! . . . . .

2 I niver was stood up for brandy or beer, —  
 Me rule is to niver give tick;  
 Whin a bum's at the store on a cauld winter's morn,  
 It's meself that is making a "kick."  
 I sits out a lunch on the table so nate,  
 Fat herrin's prasarved in a jar;  
 Oi'd cut off the hand of a "snoozer" or "vag"  
 That grabs whin I'm back of the bar.  
 Tra la la la, etc.

3 The till I kapes here in me pocket so safe,  
 I loights up me kareosane lamps;  
 At dayloight I puts up me shutthers so tight,  
 Thin goes in to count up me stamps.  
 I am open all day on a Sunday so gay,  
 To the young girls I tra la la la;  
 They say as they pass by me windee, so swate,  
 "Ah! Malone's at the back of the bar!"  
 Tra la la la, etc.

## THE LITTLE DRUMMER.

*In marching time, and with spirit.*

POHLENZ.

The piano introduction is in 4/4 time, key of B-flat major. It features a lively melody in the right hand with eighth and sixteenth notes, and a steady bass line in the left hand with quarter notes. A forte (*f*) dynamic marking is present at the beginning.

The vocal entry begins with the lyrics "Oh, I'm the lit - tle drum - mer lad, And I". The piano accompaniment continues with a steady bass line and a melody in the right hand that includes a trill (tr) on the word "drum".

The vocal melody continues with the lyrics "make a - dread - ful rat - tle! I'll lead you to pa - rade or bat - tle! Oh,". The piano accompaniment features a more active right hand melody with many sixteenth notes, while the left hand remains steady.

The vocal melody continues with the lyrics "I'm the boy to make you glad! When you drow - si - ly are sleep - ing, And the". The piano accompaniment includes a *dolce* (softly) marking and a *p* (piano) dynamic marking. The right hand melody is more melodic, and the left hand has a steady bass line.

The vocal melody concludes with the lyrics "streets are hushed and still, Then I sound re - veil - le, seem - ing To rouse both vale and". The piano accompaniment features a steady bass line and a melody in the right hand that includes a trill (tr) on the word "seem".

# THE LITTLE DRUMMER. — Concluded.

31

hill! Di-rum, di-rum, drum, drum, drum, drum! . . . Think of me, love, in your  
di-rum, drum, drum, drum, drum, drum, drum, drum,  
drum, drum, drum, drum, drum, drum, drum, drum, drum, drum, drum,

dream-ing, — Dirum, dirum, drum, drum, drum, drum! And the mean-ing of my drum!  
drum, drum, drum, Dirum, di-rum, drum, drum, drum!  
drum, drum, drum, drum, drum, drum, drum, drum, drum, drum! And the mean-ing of my drum!

*dolce.* *f*

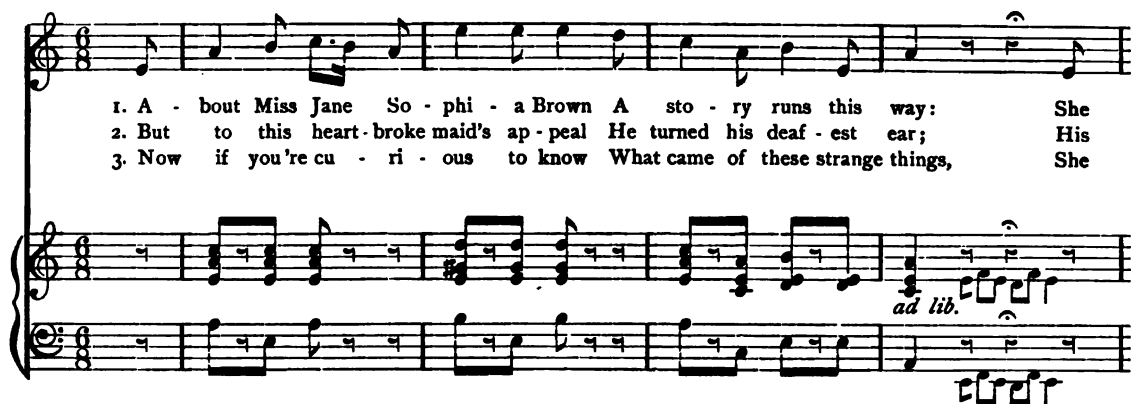
2 When this tattoo is over,  
And you hang upon my arm,  
Treat me as your trusted lover, —  
Never let my heart beat alarm!

Sweet! if only thou 'lt be loving,  
Through whatever may befall,  
Then truly thou 'lt discover  
The meaning of my call!

Dirum, dirum! etc.

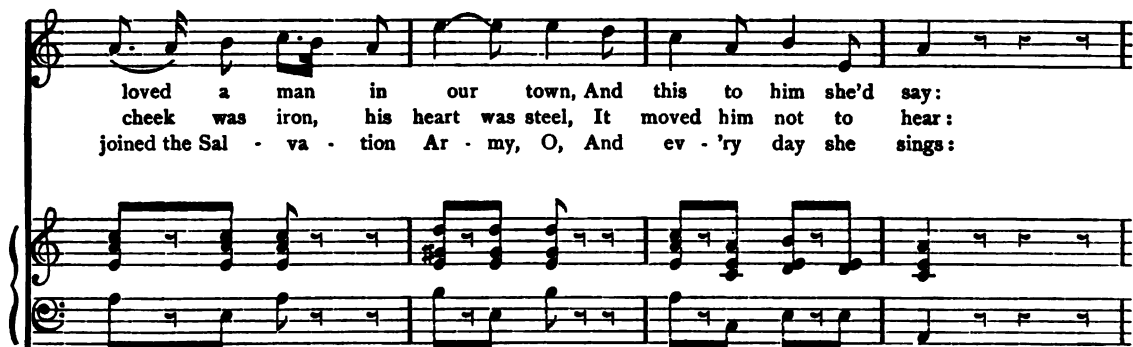
SOLO. *Slowly.*

Words and Arrangement by LOCKWOOD HONORÉ, '88.



1. A - bout Miss Jane So - phi - a Brown A sto - ry runs this way: She  
 2. But to this heart-broke maid's ap - peal He turned his deaf - est ear; His  
 3. Now if you're cu - ri - ous to know What came of these strange things, She

*ad lib.*



loved a man in our town, And this to him she'd say:  
 cheek was iron, his heart was steel, It moved him not to hear:  
 joined the Sal - va - tion Ar - my, O, And ev - 'ry day she sings:

CHORUS. *Lively.*


Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've  
 Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've  
 Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've  
 Al - ik - a - zan - der, Al - ik - a - zan - der, Don't you go a - way; I've loved you long, I've

loved you strong, I've loved you man - y a day; O! Al - ik - a - zan - der, Al - ik - a - zan - der,

loved you strong, I've loved you man - y a day; O! Al - ik - a - zan - der, Al - ik - a - zan - der,

loved you strong, I've loved you man - y a day; O! Al - ik - a - zan - der, Al - ik - a - zan - der,

loved you strong, I've loved you man - y a day; O! Al - ik - a - zan - der, Al - ik - a - zan - der,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are repeated on each vocal staff.

Don't you go a - way; I've loved you in the cot - ton field, I've loved you in the hay.

Don't you go a - way; I've loved you in the cot - ton field, I've loved you in the hay.

Don't you go a - way; I've loved you in the cot - ton field, I've loved you in the hay.

Don't you go a - way; I've loved you in the cot - ton field, I've loved you in the hay.

The second system of the musical score also consists of four vocal staves and a piano accompaniment, following the same layout as the first system. The lyrics are repeated on each vocal staff. The piano accompaniment continues with the same musical style.



## FROM A BY-GONE DAY.

English version by GEORGE L. OSGOOD.

FOLKSONG.

*Simply.*  
♩ 1st TENOR.

1. From a by - gone day, from a by - gone day Comes to

♩ 2nd TENOR.

2. O thou bless - ed home, O thou bless - ed home, Ver - dant

♩ 1st BASS.

3. Swal - low may re - turn, swal - low may re - turn, To re -

♩ 2nd BASS.

me a sweet old tune; O how far a - way, O how

fields and wind - ing streams, Let me flee a - way, let me

build her emp - ty nest; But an emp - ty heart, but an

far a - way That day, that day in June. What the

flee a - way To thee, to thee in dreams, When I

emp - ty heart Can nev - er, nev - er rest. Swal - low

By permission of J. M. RUSSELL.

swal - low sang, What the swal - low sang, Bring - ing  
 said fare - well, When I said fare - well, Life was  
 nev - er brings, Swal - low nev - er brings, What thine

*cres.*

au - tumn and the spring, With the same sweet lay, With the  
 all a ra - diant morn, Now I would re - turn, Now I  
 ach - ing heart would fill; . . Yet the swal - low sings, Yet the

same sweet lay, Does the vil - - lage ring. vil - - lage still,  
 would re - turn, 'Tis all for - lorn.  
 swal - low sings, In the vil - - lage still.

*dim.*

## WERE THE ATLANTIC MAIN.

C. ZÖLLNER.

*Allegro.*

*f*

Were the At - lan - tic main bil - lows of bright champagne, would I a

*mf*

whale might, would I a whale might be, bath'd in the foam - ing sea, the

*mf*

bath'd in the foam - ing sea, the foaming

bath'd in the foam - ing, foam - ing sea, the foam - - - ing, the

*mf*

foam - ing sea, the foam - ing sea, the foam - ing sea, the

foam - ing, foam - ing sea, bath'd in the foam - ing, foam - ing,

sea, the foam - ing sea, bath'd in the foaming, foam - ing

foam - - ing the foam - ing sea

*cres.*

foam - ing sea, the foam - ing sea, the foam - ing sea!

sea, the foam - ing, Would the At - lan - tic

*f*

Would the At - lan - tic main, would the At - lan - tic main on - ly cham - pagne, on - ly cham -

main

By permission of CARL PRÜFER.

pagne, on - ly cham - pagne . . . . . might, cham - pagne . . . . . might be.

*ritard.*

2 Were the Atlantic main,  
Billows of bright champagne,  
Would I far better,  
Would I far better were,  
A ship to founder there,  
To founder, founder there,  
To founder there, to founder there, etc.  
Would the Atlantic, etc.

3 Were I at last to sink,  
Should I forever drink  
Floods of the bright, of the bright,  
The bright champagne,  
All I could e'er contain,  
Could ever, e'er contain,  
All I could ever, e'er contain, etc.  
Would the Atlantic, etc.

SERENADE.

*Andante.*

E. P. MASON, '81.

1. Oh! why art thou not near me, O . . . . . my love? The stars would mild - ly

2. Soft heaves the o - cean bil - low, O . . . . . my love! Wilt thou not leave thy

3. My heart is al - most rend - ing, O . . . . . my love! With grief and joy con -

cheer thee, O . . . . . my love! The moon, now dim - ly glow - ing, Her

pil - low, O . . . . . my love? I wan - der forth de - spair - ing, To -

tend - ing, O . . . . . my love! Thy love I e'er shall cher - ish Till

wan-ing light is throw - ing. Good - night, . . . . . my love!

night my woes de - clar - ing. Good - night, Good - night, Good - night, my love!

all things else shall per - ish. Good - night, Good - night, my love!

Good - night, Good night, . . . . . my love!

## SERENADE.

F. BUSSE.

[illegible]

The musical score is arranged in five systems. The first system shows the vocal melody in a treble clef with the lyrics "clo - ses Round each hill, and tow'r, and". The second system continues the vocal melody with the lyrics "la la la la la la la la la la la la la la la la la la la". The third system features a vocal line in a bass clef and a piano accompaniment line in a bass clef, both with the lyrics "la la la la la la la la la la la la la la la la la la la". The fourth system continues the vocal melody in a treble clef. The fifth system shows the piano accompaniment in both treble and bass clefs.

# SERENADE. — Continued.

39

tree, While the world in calm re -

This system contains the first line of the song. It features a vocal melody on a single staff with lyrics 'tree, While the world in calm re -'. Below the vocal staff are three staves of accompaniment: two for piano (treble and bass clef) and one for a lower instrument (bass clef). The piano parts consist of a continuous 'la la' vocal line. The lower instrument part provides a harmonic accompaniment with chords and single notes.

po - ses, Dark - ness bring sweet sleep to

This system contains the second line of the song. The vocal melody continues with the lyrics 'po - ses, Dark - ness bring sweet sleep to'. The accompaniment follows the same pattern as the first system, with piano parts and a lower instrument part.

thee, So good - night, so, love, good -

This system contains the third line of the song. The vocal melody concludes with the lyrics 'thee, So good - night, so, love, good -'. The accompaniment continues with piano parts and a lower instrument part.

## SERENADE. — Continued.

night, *mf* good - night . . . good -

*cres.* *mf*

la la la la la la la la la, la la, la la, la la

*cres.* *mf*

la la la la la la la la la, la la, la la, la la

la la la la la la la la la la la la la

*cres.* *mf*

la la la la la la la la la la la la

*p* *cres.* *mf*

night. May the an - gels watch thy

*p* *cres.* *mf*

la la

*p* *cres.* *mf*

la la

*p* *cres.* *mf*

la la

slum - ber, Bright thy vi - sions ev - er be, While no

la la

la la

la la

# SERENADE. — Concluded.

41

The musical score is arranged in three systems, each containing vocal staves and piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4.

**System 1:**

- Vocal: cares thy rest en - cum - ber, Rest thy pil - low bring to
- Instrumental: Accompaniment for piano.

**System 2:**

- Vocal: thee, So, good - night, so, love, good-night,
- Instrumental: Accompaniment for piano.

**System 3:**

- Vocal: Good - night, good - night
- Instrumental: Accompaniment for piano.

**Dynamic Markings:**

- cres.* (crescendo) appears in the vocal parts of the second system.
- mf* (mezzo-forte) and *p* (piano) are used throughout the score to indicate volume changes.

**Lyrics:**

cares thy rest en - cum - ber, Rest thy pil - low bring to  
 thee, So, good - night, so, love, good-night,  
 Good - night, good - night



## THE IMAGE OF THE ROSE.

TENOR SOLO AND MALE CHORUS.

The Music Composed by G. REICHARDT.

*Sostenuto, con espressione.*

TENOR SOLO.

1. While thro' a val - ley I was stray - ing, A rose fresh  
2. A strange, yet pleas - ing sense came o'er me, I felt new  
3. When sor - row's clouds are round me low' - ring, At once the

1ST TENOR.

2ND TENOR. (*With closed lips.*)

1ST BASS.

2ND BASS. (*With closed lips.*)

*Sostenuto, con espressione.* ♩ = 76.PIANO. *p*

bloom - ing met my sight, Such am - ple store of charms dis - play - ing, My bos - om  
life with - in me bound, While I be - held the flow'r be - fore me, Un - wont - ed  
ro - se's form ap - pears, A charm each an - guish o - ver - pow'r - ing, It stills my

felt un - known de - light. With fragrant moss a - round it swell-ing, Appear'd the  
 rap - ture then I found. That im-age fair of heav'n - ly pleas-ure, Up - on my  
 sighs, it dries my tears. O flow'r, that mid the dark - ness springing, By heav'n's de-

*cres.* *p*

*cres.* *p*

*cres.* *p*

gem of lus - tre mild; Oh ne'er from out a fair - er dwell-ing, The an - gel  
 heart is deep - ly trac'd; It is my bo - som's dear - est treas - ure, And nev - er  
 cree up - on me shone; To thee my heart is fond - ly cling - ing, And will not

## THE IMAGE OF THE ROSE. — Continued.

*f Più moto.*

face of vir - tue smil'd, Oh ne'er from out a fair - er dwell - ing The an - gel  
can it be ef - fac'd, It is my bo - som's dear - est treas - ure, And nev - er  
cease till life is gone, To thee my heart is fond - ly cling - ing, And will not

Oh ne'er from out a fair - er dwell - ing The an - gel  
It is my bo - som's dear - est treas - ure, And nev - er  
To thee my heart is fond - ly cling - ing, And will not

Oh ne'er from out a fair - er dwell - ing The an - gel  
It is my bo - som's dear - est treas - ure, And nev - er  
To thee my heart is fond - ly cling - ing, And will not

*Più moto. ♩ = 112.*

*ten.*

face of vir - tue smil'd, the an - gel face of vir - tue smil'd.  
can it be ef - fac'd, and nev - er can it be ef - fac'd.  
cease till life is gone, and will not cease till life is gone.

*ten.*

face of vir - tue smil'd, the an - gel face of vir - tue smil'd.  
can it be ef - fac'd, and nev - er can it be ef - fac'd.  
cease till life is gone, and will not cease till life is gone.

*ten.*

face of vir - tue smil'd, the an - gel face of vir - tue smil'd.  
can it be ef - fac'd, and nev - er can it be ef - fac'd.  
cease till life is gone, and will not cease till life is gone.

**THE IMAGE OF THE ROSE. — Concluded.**

CODA.  
Tempo 1mo.

*molto espress.*

Beau - ti - ful form, tar - ry, oh, tar - . . .

Beau - ti - ful form, tar - ry with me, tar - . . .

Beau - ti - ful form, tar - ry with me, tar - . . .

CODA.  
Tempo 1mo.

ry, tar - ry, oh, tar - ry with me. . . .

ry, tar - ry with me.

ry, tar - ry with me.

ry, tar - ry with me.

## LIZETTE.

ARRANGED FOR MALE VOICES FROM KÜCKEN.

*Allegretto.*

*In unison.*

1 See these rib - bons gay - ly stream - ing, I'm a sol - dier now, Li -  
 2 We will march a - way to - mor - - row At the break - ing of the

- zette, I'm a sol - dier now, Li - zette, And of bat - tle I am dream - ing, And the  
 day, At the break - ing of the day, And the trum - pets will be sound - ing, And the

*cresc.* *f*

*AIR.*

hon - or I shall get. With a sa - bre at my side, And a hel - met on my  
 mer - ry cym - bals play. Yet be - fore I say good - bye, And a last sad part - ing

\* When sung with the Drum Chorus, the First Tenor may sing the air with the Second Tenor.

**LIZETTE. — Continued.**

brow, And a proud steed to ride, I shall rush on the foe. Yes, I flat - ter me, Li -  
take, As a proof of your love, Wear this gift for my sake. Then cheer up, my own Li -

zette, 'Tis a life that well will suit,—The gay life of a young re - cuit,..... The gay  
zette, Let not grief your beau - ty stain ; Soon you'll see your re - cuit a - gain,..... Soon you'll

*mf cresc.* *f*

life of a young re - cuit..... } De - rum, de - rum, drum, drum, drum,  
 see your re - cuit a - gain..... } drum.....

drum, drum, *semper staccato*

\* The piece originally ended here, and may be so sung.

## LIZETTE. — Concluded.

drum..... Think of me, love, in your dream - ing, De - rum, de - rum, drum, drum, drum, *staccato*

drum, drum, drum..... And the mean - ing of my drum!.....

## INSTITUTE SONG.

IN UNISON. *Marching Time.*

1 Now we'll cel - e - brate the prais - es of the fa - mous Ins - ti - tute; What so -  
2 O . . . . fa - mous are the din - ners of the glo - rious Ins - ti - tute, And the

ci - e - ty can ven - ture her po - si - tion to dis - pute? She's the old - est of them  
el - o - quence of her de - bates no mor - tal can re - fute, Then . . . . drink her down with

all, and of the widest-spread re - pute, So 'rah, 'rah, 'rah for the In - sti - tute, In - sti - tute!  
three times three, let no - bo - dy be mute, So 'rah, 'rah, 'rah for the In - sti - tute, In - sti - tute!

# MERRILY GLIDES OUR BOAT.

49

ARRANGED FOR MALE VOICES.

*Allegretto.*

*mf*

*Air.*

1st time. 2d time.

1 { Mer-ri-ly glides our boat o'er the wa - ters bright, O'er the wa - ters bright!  
Swiftly the hours go by, and our hearts are light, And our hearts are light!

*Yodel.*

Tra la la la, . Tra la la la, . Tra la la la, . Tra la la la, .  
la la la la la la, la la la la la la, la la la la, Tra la la

Tra la la la, Tra la la la la la la la la la

la la la la la la la, Tra la la la, Tra la la la

Tra la la la, . Tra la la la, . Tra la la la. . . . . Repeat *p*

la, . Tra la la la, .

la la la la la la la, Tra la la la, Tra la la la.

la la la la, la la la, la, la la la, la,

2 Playfully ply our oars as we row along,  
As we row along,  
Keeping the time exact to our merry song,  
To our merry song.

3 High in the azure sky beams the new moon pale,  
Beams the new moon pale,  
Shedding its rays of light over hill and dale,  
Over hill and dale.



## THE NORTHMAN'S SONG.

F. KÜCKEN.

*Vigoroso e vivace.*

Moun - tains tall and proud, O'er the clouds their sum - mits

Moun - tains tall and proud, O'er the clouds their sum - mits

Free - dom dwells in moun - tains, Moun - tains tall and proud, O'er the clouds their sum - mits

Free - dom dwells in moun - tains, Moun - tains tall and proud, O'er the clouds their sum - mits

*Vigoroso e vivace.*

rais - ing, un - bent, un - bro - ken, dwells, On the plain be - low him

rais - ing, un - bent, un - bro - ken, dwells, On the plain be - low him

rais - ing, There the North - man fierce un - bent, un - bro - ken, dwells, On the plain be - low him

rais - ing, There the North - man fierce un - bent, un - bro - ken, dwells, On the plain be - low him

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is at the bottom, with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "gaz - ing. Wild, un-claim'd, un - con - quer'd, lives he bold and strong, Scorn - ing fet - ters,". The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .

The second system of the musical score continues the vocal and piano parts. It also consists of four vocal staves and a piano accompaniment. The lyrics are: "sings his bat - tle song, . . . Ei - ther free or dead, . . . Ne'er I'll bow my head, . .". The piano part continues with the same accompaniment style, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature remains B-flat major (two flats) and the time signature is 4/4.

## THE NORTHMAN'S SONG. — Continued.

Here I stand, no dan-ger fear - ing, here I stand, no dan-ger fear - ing,

Here I stand, no dan-ger fear - ing, here I stand, no dan-ger fear - ing,

Here I stand, no dan-ger fear-ing, here I stand, no dan-ger fear-ing,

Here I stand, no dan-ger fear-ing, here I stand, no dan-ger fear-ing,

*sempre ff* Ei - ther free or dead, Ne'er I'll bow my head, Ei - ther free or

*sempre ff* Ei - ther free or dead, Ne'er I'll bow my head, Ei - ther free or

*sempre ff* Ei - ther free or dead, Ne'er I'll bow my head, Ei - ther free or

*sempre ff* Ei - ther free or dead, free or dead, Ne'er I'll bow my head, bow my head, Ei - ther free or

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing, Yes,

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing,

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing,

dead, ei - ther free or dead, Here I stand, no dan - ger fear - ing,

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass line. The piano accompaniment is shown in grand staff notation. The lyrics are repeated on each vocal staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests indicated by 'x' marks.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

Ei - ther free or dead, Here I stand, no dan - ger fear - - ing.

The second system of the musical score continues the vocal and piano parts. It follows the same layout as the first system, with four vocal staves and a piano accompaniment. The lyrics are repeated on each vocal staff. The musical notation continues with similar rhythmic patterns and key signature.

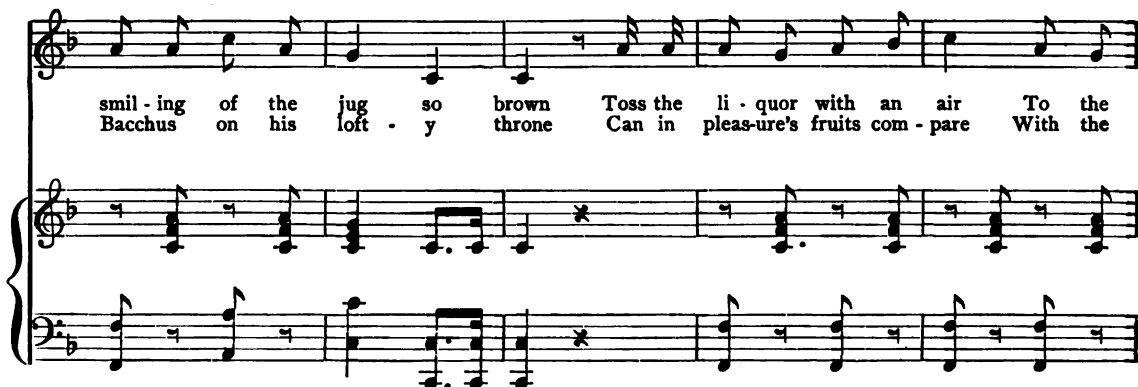
## JOHNNY HARVARD.



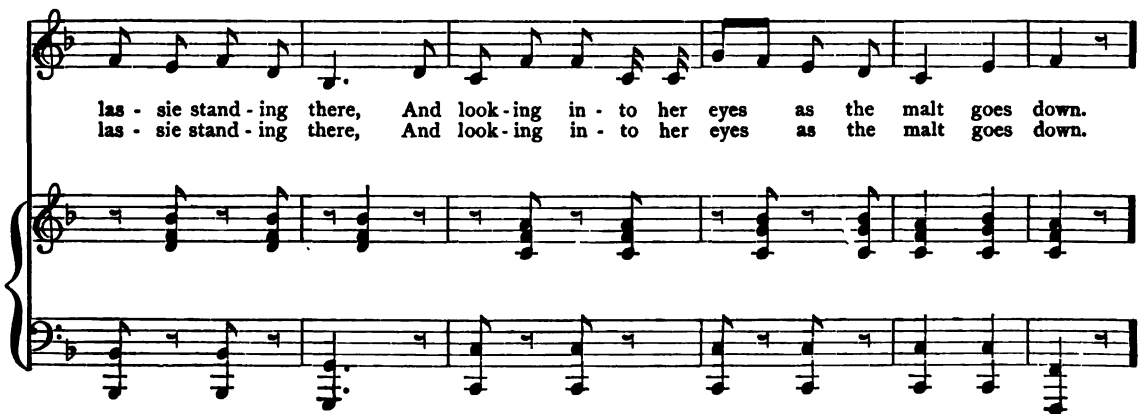
Oh, a foam-ing glass of ale! Not too fresh nor yet too stale; From the froth-y lip all  
Not the bead-ing of cham - pagne, Nor the bright fruit's crim-son rain, Of a jo-vial reel-ing



smil-ing of the jug so brown Toss the li- quor with an air To the  
Bacchus on his loft - y throne Can in pleas-ure's fruits com - pare With the



las - sie stand - ing there, And look - ing in - to her eyes as the malt goes down.  
las - sie stand - ing there, And look - ing in - to her eyes as the malt goes down.



# JOHNNY HARVARD. — Concluded.

55

CHORUS.

So here's to John-ny Har- vard! Fill him up a full glass, Fill him up a glass to his

name and fame, And at the same time don't for - get his true love;

Fill her up a bump - er to the brim, Drink, drink, drink. Fill him up a bump - er

to the brim, Drink, drink, drink. Fill them up a bump - er to the brim.

## AMONTILLADO SHERRY.

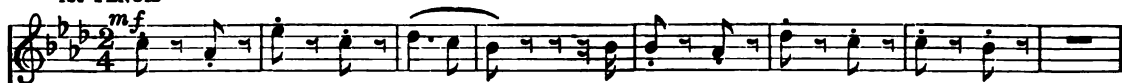
AS SUNG BY THE HARVARD GLEE CLUB OF 1882.

T. B. ALDRICH.

OWEN WISTER, 1882.

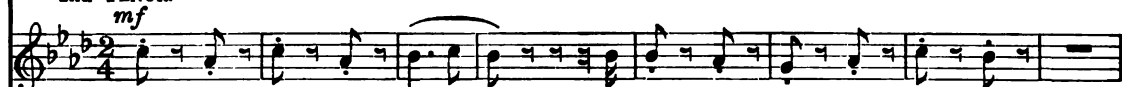
*Allegretto.*

1st TENOR.



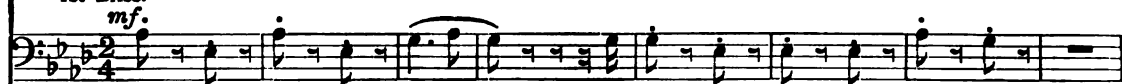
Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

2nd TENOR.



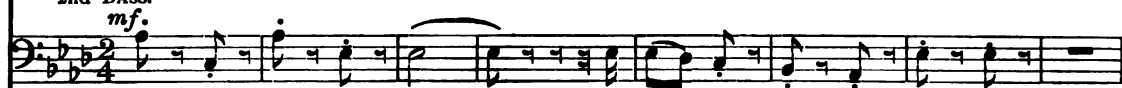
Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

1st BASS.



Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

2nd BASS.



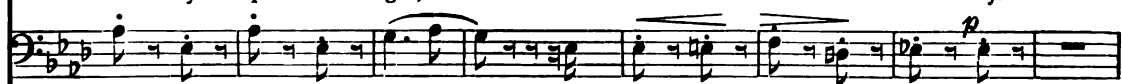
Hith - er, light of foot, Do - lo - res, He - be, Cir - ce!

PIANO. (*ad lib.*)

Pret - ty Span - ish girl, With - out a bit of mer - cy.



Pret - ty Span - ish girl, With - out a bit of mer - cy.



Pret - ty Span - ish girl, With - out a bit of mer - cy.



Pret - ty Span - ish girl, With - out a bit of mer - cy.



**AMONTILLADO SHERRY.—Continued.**

Here I'm sad and faint and thirst - y ver - - y,  
 I'm thirst - y ver - - y,  
 I'm thirst - y ver - - y,  
 Here I'm sad and sick, Faint and thirst - y, ver - y.

[illegible]



## AMONTILLADO SHERRY.— Continued.

*Moderato.*

ry! Ah! . . . . .

ry! Ah! . . . . . Ah! . . . . .

ry! Ah! . . . . .

*Lightly, and well marked in rhythm,*

la la

TENOR SOLO.

*mf*

When old Cha-ron comes To

la la

la la

la la

la la

**AMONTILLADO SHERRY.—Continued.**

[illegible][illegible]

**AMONTILLADO SHERRY.**—Continued.

Bless - - - ed be the man who lured thee from the  
 la  
 la  
 la  
 la

ber - - - ry, And blest the maid who

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

la la la la la la la la la la la la la la

*After 1st verse.* *To conclude.*

brings . . Th' A - mon - ti - lla - do sher - ry. - lla - do

la la la la A - mon - ti - lla - do sher - ry! - lla - do

la la la la A - mon - ti - lla - do sher - ry! - lla - do

la la la la A - mon - ti - lla - do sher - ry! - lla - do

la la la la A - mon - ti - la - la - la - do sher - ry! la la la la la la la

*rall.*

*ff*

sher - ry, Bless - ed be the man who

sher - ry, Bless - ed be the man who

sher - ry, Bless - ed be the man who

sher - ry, Bless - ed be the man who

la la

*ff*

## AMONTILLADO SHERRY.— Concluded.

lured thee from the ber - ry, And blest the maid who

lured thee from the ber - ry, And blest the maid who

lured thee from the ber - ry, And blest the maid who

lured thee from the ber - ry, And blest the maid who

la la

brings . . . The A - mon - ti - lla - do sher - ry!

brings . . . The A - mon - ti - lla - do sher - ry!

brings . . . The A - mon - ti - lla - do sher - ry!

brings . . . The A - mon - ti - lla - do sher - ry!

la la la la la The A - mon - ti - lla - do sher - ry!

2 Thank you, breath of June!  
 Now my heart beats free, ah!  
 Kisses for your hand,  
 Amigita mia!  
 You shall live in song,  
 Ripe and warm and cheery,  
 Mellowing with years  
 Like Amontillado sherry.

CHORUS. When old Charon comes, etc.

# A YOUTH HE LOVED A MAIDEN.

63

From the German of HEINE, by L. N. K.

B. CARPENTER, '88.

*Allegretto. SOLO.*

1. A youth he loved a maid - en, Who loved an - oth - er too well;  
 2. The maid, in pride and an - ger, Her heart grown cold as a stone,  
 3. It is an old, old sto - ry, And yet for - ev - er is new;

TENORS.

BASSES.

That oth - er loved an - oth - er: Soon rang out their gay wed - ding bell.  
 Then wed the first who wooed her: The youth lived in sor - row a - lone.  
 But oh! when - e'er it hap - pens, A fond heart is bro - ken in two.

*Faster. YODEL.*

1. A youth he loved a maid - en, Who loved an - oth - er too well;  
 2. The maid, in pride and an - ger, Her heart grown cold as a stone,  
 3. It is an old, old sto - ry, And yet for - ev - er is new;

That oth - er loved an - oth - er: Soon rang out their gay wed - ding bell.  
 Then wed the first who wooed her: The youth lived in sor - row a - lone.  
 But oh! when - e'er it hap - pens, A fond heart is brok - en in two.

## STARS OF THE SUMMER NIGHT.

Music by H. D. SLEEPER.

*Moderato.*

Stars of the sum - mer night!

La . . . . . la . . . . . La . . . . .

This system consists of three staves. The top staff is a vocal line in G major, 3/4 time, starting with a whole rest followed by a half note G, a quarter note A, and a half note B. The middle staff is a piano accompaniment in G major, 3/4 time, with a piano (p) dynamic marking. It features a series of chords: G major, A major, B major, and G major, each held for a full measure. The bottom staff is a bass line in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure.

Far in yon a - zure deeps, Hide, hide your gold - en light! My la - dy

la . . . . . La . . . . . la . . . . .

This system consists of three staves. The top staff is a vocal line in G major, 3/4 time, with lyrics "Far in yon a - zure deeps, Hide, hide your gold - en light! My la - dy". The middle staff is a piano accompaniment in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure. The bottom staff is a bass line in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure.

sleeps! Moon of the sum - mer night! Far down yon wes - tern steepes,

. . . . . La . . . . . la . . . . .

This system consists of three staves. The top staff is a vocal line in G major, 3/4 time, with lyrics "sleeps! Moon of the sum - mer night! Far down yon wes - tern steepes,". The middle staff is a piano accompaniment in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure. The bottom staff is a bass line in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure.

Sink, sink in sil - ver light! My la - dy sleeps! Wind of the sum - mer night!

La . . . . . la . . . . .

La . . . . . la . . . . . la . . . . . Wind of the sum - mer night!

*rit. e dim.*

This system consists of three staves. The top staff is a vocal line in G major, 3/4 time, with lyrics "Sink, sink in sil - ver light! My la - dy sleeps! Wind of the sum - mer night!". The middle staff is a piano accompaniment in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure. The bottom staff is a bass line in G major, 3/4 time, with a piano (p) dynamic marking, featuring a series of chords: G major, A major, B major, and G major, each held for a full measure. The system concludes with a *rit. e dim.* marking.

*cres.* *Accel.* *rit.*

Where yon - der wood - bine creeps, Fold, fold thy pin - ions light! She sleeps! My

*cres.* *Accel.* *rit.*

Where yon - der wood - bine creeps, Fold, fold thy pin - ions light! She

*cres.* *dim.*

*dim.* *rit.*

la - dy sleeps! She sleeps! My la - dy sleeps! She

sleeps! She *dim.* sleeps! My *rit.* la - dy

sleeps! She sleeps!

*Tempo primo.* *p*

sleeps! My la - dy sleeps! La la la la . . .

She sleeps! La . . . la . . .

My la - dy

Stars of the sum - mer night! Far in yon

la . . . La . . . la

la . . . *p*



## STARS OF THE SUMMER NIGHT. — Concluded.

First system of the musical score. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one flat (B-flat). The vocal line begins with the lyrics "a - zure deeps, Hide, hide your gold - en light! My la - dy sleeps!". The piano accompaniment features chords and moving lines in the left and right hands.

a - zure deeps, Hide, hide your gold - en light! My la - dy sleeps!

La . . . . . la . . . . . la . . .

Second system of the musical score. It continues with three staves. The vocal line starts with the lyrics "Dreams of the sum - mer night! Tell her her lov - er keeps watch!". The piano accompaniment continues with harmonic support. Dynamics include *p dolce* and *p*.

*p dolce.*  
Dreams of the sum - mer night! Tell her her lov - er keeps watch!  
La . . .

La . . . . . la . . . . . La My  
*p*

La . . .

Third system of the musical score. It continues with three staves. The vocal line has the lyrics "While in slum - bers light she sleeps!". The piano accompaniment features a more active melody in the right hand. Dynamics include *rit.*, *al*, *fine.*, and *dim.*.

*rit.* . . . . . *al* . . . . . *fine.*  
While in slum - bers light she sleeps!  
la . . . . . la . . . . . La . . .

*dim.*  
la - dy sleeps! My la - dy sleeps! La . . . . .

la . . . . . La . . . . .

Fourth system of the musical score, concluding the piece. It consists of three staves. The vocal line has the lyrics "Sleeps! Sleeps! My la - dy sleeps!". The piano accompaniment features a final, soft passage. Dynamics include *pp*, *rit.*, *e*, *dim.*, and *ppp*.

*pp* . . . . . *rit.* *e* *dim.* . . . . .  
Sleeps! Sleeps! My la - dy sleeps!  
La . . . . . La . . . . . La . . . . .

*pp* *dim.* *ppp* *ppp*  
La . . . . . La . . . . .

# SPINN! SPINN!

67

HUGO JÜNGST.

1st and 2d TENORS.

*Quietly.*

1. Mägd - lein hielt Tag und Nacht trau - rig an dem  
2. "Rös - lein man holt im Hag, mich doch Nie - mand

1st and 2d BASSES.

Spinn - rad Wacht; drau - ssen rau - schend 's Was - ser sprang,  
ho - len mag! Zei - ten flieh'n - nein die - ses Jahr

*With feeling.*

*pp*

saust der Wind und 's Vög - lein sang. 3. "Spinn, spinn, spinn  
führt mich Kei - ner zum Al - tar!"

Toch - ter mein, mor - gen kommt der Frei - er Dein!"

Mägd - lein spann, die Thrä - ne rann, nie doch kam der Frei - ers - mann.

## THE YEOMAN'S WEDDING SONG.

Words by MARIA X. HAYES.

Music by PRINCE PONIATOWSKI.

*Allegretto gioioso. 8:*

# THE YEOMAN'S WEDDING SONG.— Continued.

69

morn fill . . . ing, And the bride so gay in fine ar -  
fill . . . ing, They must not wait, they must not

ray wait For For the day will be now a - dorn  
wait For were we late, they'd deem the groom un - wil . . .

. . . ing.  
. . . ling.

*con brio.*  
Tho' I've lit - tle wealth but sov - reign health, . . . And the  
The sun is high in the morn - ing sky, . . .

And am only a yeo-man free, : : : When heart joins hand there's  
lark o'er our heads doth sing : : : A bri - dal song as we

none in the land Can be rich - er in joys than  
gal - lop a - long, Keep - ing time to the bells as they

CHORUS. *With spirit.*

we. Ding-dong, ding - dong, we'll gal - lop a - long, All fears and doubt - ing  
ring.  
Ding - dong, ding - dong, etc.

scorn - ing, Ding - dong, we'll gal - lop a - long, All fears and doubt - ing

# THE YEOMAN'S WEDDING SONG.—Concluded.

71

*Poco accel.*

scorn - ing, Through the val - ley we'll haste, For we've no time to  
ding dong,

*sf*

waste, As . . . this . . . is . . . my . . . wed - ding . . .

morn - - ing. ing.

*ff*

## THE SONG OF THE TRITON.

Words by F. C. BURNAND.

Arr. from MOLLOY.

*Vivace.*

The piano introduction is in 12/8 time, key of B-flat major. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The first system ends with a repeat sign. The second system continues the melody and accompaniment.

The piano accompaniment for the first system is in 12/8 time, key of B-flat major. It features a steady bass line in the left hand and a melody in the right hand. The first system ends with a repeat sign. The second system continues the melody and accompaniment.

The vocal melody for the first system is in 12/8 time, key of B-flat major. It features a melody in the right hand. The first system ends with a repeat sign. The second system continues the melody.

1. Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who  
2. Come dwell with me, the Tri-ton said, And laugh'd a smile so sun-ny, Yes, I will come, the maid re-plied, For

The vocal melody for the second system is in 12/8 time, key of B-flat major. It features a melody in the right hand. The first system ends with a repeat sign. The second system continues the melody.

1. Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who  
2. Come dwell with me, the Tri-ton said, And laugh'd a smile so sun-ny, Yes, I will come, the maid re-plied, For

The vocal melody for the third system is in 12/8 time, key of B-flat major. It features a melody in the right hand. The first system ends with a repeat sign. The second system continues the melody.

1. Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who  
2. Come dwell with me, the Tri-ton said, And laugh'd a smile so sun-ny, Yes, I will come, the maid re-plied, For

The vocal melody for the fourth system is in 12/8 time, key of B-flat major. It features a melody in the right hand. The first system ends with a repeat sign. The second system continues the melody.

ACCOMP.

The piano accompaniment for the fourth system is in 12/8 time, key of B-flat major. It features a steady bass line in the left hand and a melody in the right hand. The first system ends with a repeat sign. The second system continues the melody and accompaniment.

came up from the wa - ter; Oft in his hands a net he'd hold, In ris - ing and in sink - ing,  
love and not for mon - ey; Then she leapt in, and of her fate No one amongst her kin knows.

came up from the wa - ter: Oft in his hands a net he'd hold, In ris - ing and in sink - ing,  
love and not for mon - ey; Then she leapt in, and of her fate No one amongst her kin knows.

came up from the wa - ter; Oft in his hands a net he'd hold, In ris - ing and in sink - ing,  
love and not for mon - ey; Then she leapt in, and of her fate No one amongst her kin knows.

The first system of the musical score consists of five staves. The first three staves are vocal lines in treble and bass clefs, each with a key signature of two flats (B-flat and E-flat). The fourth and fifth staves are piano accompaniment in grand staff (treble and bass clefs), featuring a steady eighth-note bass line and a more complex treble line with chords and eighth-note patterns.

Shining with co - ral, pearl, and gold, Which he kept ev - er clink - ing. Clinkety clink, clink, clinkety clink, Which  
Thus was the fish girl mar - ried to the Tri - ton, 'mongst the minnows. Clinkety clink, clink, clinkety clink, And

Shining with co - ral, pearl, and gold, Which he kept ev - er clinking. Clinkety clink, clink, clinkety clink, Which  
Thus was the fish girl mar - ried to the Tri - ton, 'mongst the minnows. Clinkety clink, clink, clinkety clink, And

Shining with co - ral, pearl, and gold, Which he kept ev - er clink - ing. Clinkety clink, clink, clinkety clink, Which  
Thus was the fish girl mar - ried to the Tri - ton, 'mongst the minnows. Clinkety clink, clink, clinkety clink, And

The second system of the musical score also consists of five staves. It follows the same format as the first system, with three vocal staves and two piano accompaniment staves. The lyrics are repeated three times, each time with a slight variation in the vocal melody and piano accompaniment. The piano part continues with its characteristic eighth-note bass line and chordal accompaniment.





*p*



Once on a time, so I've been told, There liv'd a fish-er's daugh-ter, Who lov'd, they said, a Tri-ton bold, Who

*pp*



clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,

*pp*



clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,

*pp*



*p*



came up from the wa-ter! Clink-e-ty clink, the Tri-ton, Clink-e-ty clink, the Tri-ton, Clink,

clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, . . . clink,

clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink, clink,







## THE SONG OF THE TRITON. — Concluded.

*1st time.*

clink-e - ty, clink-e - ty, clink-e - ty, clink, clink, clink, clink.

clink-e - ty, clink-e - ty, clink-e - ty, clink, clink, clink, clink.

clink-e - ty, clink-e - ty, clink-e - ty, clink, clink, clink, clink.

clink, tra, la. . . . .

clink, tra, la. . . . .

clink, tra, la. . . . .

*D.C. al segno.*

# BAVARIAN YODEL.

77

1. All hail to the friend - ship that binds us in one, Our hearts warm - er  
2. As green as the i - vy when chill - ing snows fall, Those hearts in the

grow as the hap - py years run; Let sor - row's cloud gath - er, we'll laugh as it  
win - ter of life shall re - call The fair hours of youth, and with hear - ti - est

lowers, Light-heart - ed and gay as this war - ble of ours. Ah! . .  
praise, Shall bless thee, dear Har - vard, their hap - pi - est days.

ta la ta la ta la ta la  
zum, zum, zum, zum,

ta la ta la ta la la. la.  
zum zum zum la zum la.

## MARCHING SONG.

WORDS BY W. A. LEAHY, '88.

MUSIC BY W. R. SPALDING, '87.

*Allegro maestoso.*

*f*

*f*

*f*

*f*

Hark! what tramping. Hark! what thunder. Lo! the le - gion march - ing on - ward, On be - fore us,

*cres.* *ff*

on be - fore us, On be - fore us, thou - - sands strong.

*cres.* *ff*

*dim.*

*p*

*p*

*legato*

*p*

They the sons gone forth to dan - ger, We the chil - dren troop - ing af - ter,-

# MARCHING SONG.— Concluded.

79

*f* Host to host in mu - tual cho - rus, *cres.* Pour - ing forth a might - y song! *ff*

2 Wise art thou, they sing, our mother!  
Old art thou, and gray thy children!  
To the darksome gate that closes  
Life's brief dream thou some hast led.  
Old, sing we, but youthful ever!  
Youths, we bring thee youth's gay tribute, —  
Springtime garlands, red with roses,  
Fair to grace thy fairer head.

3 What reck we of age or sorrow,  
Merry day to merry morrow,  
Loving, laughing, marching, cheering  
Round our mother's triumph-car?

Three good cheers, each merry fellow!  
Three times three for his loved lady!  
Three times three times three for Harvard!  
'Rah! hurrah! hurrah! 'rah! hurrah!

4 Hark! what tramping. Hark! what thunder.  
Lo! the legion marching onward,  
On before us, on before us,  
On before us, thousands strong!  
They the sons gone forth to glory,  
We the children trooping after, —  
Host to host in mutual chorus,  
Pouring forth a mighty song.

## ST. MARTIN'S.

AS SUNG AT COMMENCEMENT.

1 Let children hear the mighty deeds  
Which God performed of old,  
Which in our younger years we saw,  
And which our fathers told.

2 He bids us make his glories known,  
His works of power and grace;  
And we'll convey his wonders down  
Through every rising race.

3 Our lips shall tell them to our sons,  
And they again to theirs,  
That generations yet unborn  
May teach them to their heirs.

4 Thus shall they learn in God alone  
Their hope securely stands,  
That they may ne'er forget his works,  
But practise his commands.

## THE SONGS WE SANG.

Words by SAMUEL A. ELIOT, '84.

ARRANGED FOR MALE VOICES.

*Tempo di Mazurka.*

**HUMMING.**

**SOLO.**

1 Should old ac- quaint - ance  
2 The ech - o of those

**HUMMING.**

be for-got, And days that come no more? Should we forget the songs we sang In  
dear old songs Will nev - er die a - way, But fond-ly lin - ger in our hearts, To

This is sung generally without piano accompaniment.

Copyright, 1886, by H. D. SLEEPER.

those bright days of yore? For auld lang syne we meet to-night; And }  
cheer each wear-y day. Wher-e'er we go, what-e'er we do, Ah, }

The first system of the musical score. It features a vocal melody in the upper staff with lyrics, a piano accompaniment in the lower staff, and a grand piano section below. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "those bright days of yore? For auld lang syne we meet to-night; And } cheer each wear-y day. Wher-e'er we go, what-e'er we do, Ah, }".

nev-er, com - rades, nev-er! nev-er! Can we for-get the songs we sang In

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "nev-er, com - rades, nev-er! nev-er! Can we for-get the songs we sang In".

days now gone for - ev - er! — Can we for-get the songs we sang In

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: "days now gone for - ev - er! — Can we for-get the songs we sang In".



## THE SONGS WE SANG. — Concluded.

days now gone for - ev - er! — Can we for - get the songs we sang In

*ben marcato.*

This system contains the first two staves of music. The vocal line (treble clef) begins with the lyrics 'days now gone for - ev - er! — Can we for - get the songs we sang In'. The piano accompaniment (bass clef) features a simple harmonic line. The piano part begins with a series of chords in the right hand and single notes in the left hand, marked with accents.

days now gone for - ev - er! — Can we for - get the songs we sang In

This system contains the next two staves of music. The vocal line continues with the same lyrics. The piano accompaniment continues with a similar harmonic pattern, maintaining the 'ben marcato' character.

days now gone for - ev - er!

ENDING.

This system contains the final two staves of music. The vocal line concludes with the lyrics 'days now gone for - ev - er!'. The piano accompaniment features a more active right hand with sixteenth-note patterns, leading to a final chord marked 'ENDING.'.

# MARY, MARY.

83

Arranged from FARMER'S NURSERY RHYMES.

*p*

Ride a cock-horse to Ban-bu-ry Cross, To see a fine la-dy get on a white horse,

*p*

*p*

Ride a cock-horse to Ban-bu-ry Cross, To see a fine la-dy get on a white horse.

*All the parts in unison.*

Rings on her fin-gers and bells on her toes, She shall have mu-sic wher-ev-er she goes.

*p*

*tr*

*fz*

Rings on her fin-gers and bells on her toes, She shall have mu-sic wher-ev-er she goes.

*p*

*ff*

*b<sup>b</sup>*

2/4

## MARY, MARY.—Continued.

Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow? . . .

*f* Ped. \* Ped. \* Ped. \*

This system features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part includes dynamic markings and pedal instructions.

Sil - ver bells and coc - kle shells, And pret - ty maids all of a row.

Ped. \* Ped. \* Ped. \*

The second system continues the melody and accompaniment. The piano part includes dynamic markings and pedal instructions.

Ma - ry, Ma - ry, quite con - tra - ry, How does your gar - den grow? . . .

*f* Ped. \* Ped. \* Ped. \*

This system repeats the first system's melody and accompaniment. The piano part includes dynamic markings and pedal instructions.

Sil - ver bells and coc - kle shells, And pret - ty maids all of a row.

Ped. \* Ped. \* Ped. \*

1st time.

The fourth system repeats the second system's melody and accompaniment. The piano part includes dynamic markings and pedal instructions. A first ending bracket is present at the end of the system.

*2nd time Coda.*

Pret-ty maids all in a row,

Pret-ty maids all in a row,

*f Ped.* \*

Pret - ty maids all in a row, all . . . . in a

Pret - ty maids all in a row, all . . . . in a

*Ped.* \* *ff* *pp* *cres.*

row. . . . .

row. . . . .

*ff*

*Allegro Marsiale.*

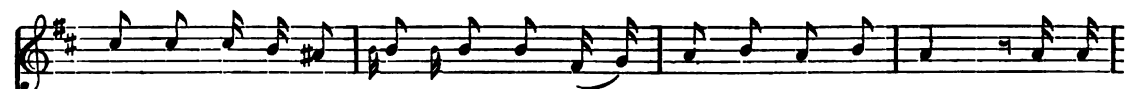
Words and Music by WILLARD THOMPSON. ARRANGED.



SOLO.



1. List - en while I sing to you A - bout a maid - en fond and true, Whose  
 2. Im - o - gene's fath - er near and far Was known as the driv - er of a bob - tail'd car ; And he



name is Im - o - gene Don - a - hue, And she lives on Sil - ver street. She's en-  
 look'd with pride on this mus - i - cal star, His son - in - law to be. They were

CHORUS.



Da, dá, da.

gag'd to be mar-ried, and has prom-is'd her hand To the ver - y swell lead - er of a  
ver - y soon mar-ried in a styl - ish way, With this big brass band en -

big brass band, Whom all the girls think might-y grand In his un - i - form so neat.  
gag'd to play, To cel - e - brate the wed - ding day Of Im-o-gene Don-a - hue.

la la, ta la, la la, ta la,

**CHORUS.**

**TENORS.** When on pa - rade the band would play The lat - est mu - sic of the day, And  
la la, ta la, la la, ta la, And

**BASSES.** Zum, zum, zum, zum, zum, zum, zum, zum, And

Cu - pid's dart caus'd ma - ny a heart to flut - ter as they passed. The  
Tra la la,

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The melody is primarily in the treble clef, with accompaniment in the bass clef. The lyrics are written below the vocal line.

la, la, ta la, la, la, ta la,  
 lead - er, glanc - ing left and right, To cap - ti - vate all girls in sight, And the  
 la, la, ta la, la, la, ta la,  
 Zum, zum, zum, zum, zum, zum, zum, zum,  
 big bass drum goes bom bom For the lead - er of the mil - i - ta - ry band.  
 D. S.

3. They'd scarce been married a month or two,  
 When Imogene packed her trunk and flew  
 Away with a man she hardly knew,  
 Who was cross-eyed and knock-kneed.  
 With his matrimonial knot untied,  
 This leader pined away and died  
 For the loss of his fickle-hearted bride,  
 Sweet Imogene Donahue.

4. In regard to Imogene's subsequent fate,  
 There's not very much worth while to relate:  
 She sold stewed clams at five per plate,  
 With a discount to the trade.  
 The Band, deprived of its leader dear,  
 Had very hard work to earn its beer  
 Playing sacred tunes on the Coney Island pier,  
 Summer Sunday afternoons.

# THERE'S ONLY ROOM FOR ONE.

89

*Spoken by one.* *AIR.*  
*Why have the Faculty*  
*but one idea?*  
*Shouted by all.* } **BECAUSE!**

There's on - ly room for one, There's on - ly room for one; At the

a - re - a gate, at half-past eight, Coming from the beach quite late, There's only room for one, There's

on - ly room for one; At the a - re - a gate, at half-past eight, There's only room for one.

- 2 Why is there but one *real* University in America?
- 3 Why did n't Harvard get into the eel-grass?
- 4 Why has the New Haven girl but one foot in the grave?

Local hits should be introduced.

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## A HOME BY THE SEA.

ARRANGED FOR MALE VOICES.

AIR.

1 Oh! give me a home by the sea,..... Where wild waves are crest-ed with foam,..... Where  
 2 At morn when the sun from the east..... Comes man-tled in crim-son and gold,..... Whose  
 3 At eve when the moon in her pride..... Rides queen of the soft sum-mer night,..... And

shrill winds are car - ol - ling free,..... As o'er the blue wa - ters they  
 hues on the bil - lows are cast,..... Which spar - kles with splen-dor un -  
 gleams on the mur - mur - ing tide..... With floods of her sil - ver - y

come;..... For I'd list to the o - cean's loud roar,.... And joy in its storm - i - est  
 told;..... Oh! then by the shore would I stray.... And roam as the hal - cy - on  
 light;..... Oh! earth has no beau - ty so rare,.... No place that is dear - er to

# A HOME BY THE SEA.—Concluded.

91

glee,..... Nor ask in this wide world for more .... Than a home by the deep roll - ing  
 free,..... From en - vy and care far a - way, .... At my home by the deep roll - ing  
 me!..... Then give me, so free and so fair,..... A home by the deep roll - ing

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

*Yodel.*

sea. A home,..... a home,..... a home by the deep roll - ing  
 sea.  
 sea.

sea!..... A home,..... a home,..... a home by the deep roll - ing sea.....

The second system includes a yodel section. The vocal melody is characterized by a series of eighth and sixteenth notes, often with a yodel-like flourish. The piano accompaniment provides a steady harmonic foundation. The lyrics are written below the vocal staff.

## THE LEAD STRIKES ENGLISH GROUND.

JOSEPH M. EMERSON.

BARRY M. GILHOLY.

*Con energia.*

PIANO. *f*

*f*

1. The lead strikes Eng-lish ground, brave boys!
2. Thro' many a mid - night gale, brave boys,
3. Croud on the wa - try bul-wark shrouds

*ff* *poco rit.* *f*

Rouse in the deep sea line; We will not think of per-ils past, Up-on the waste of  
We've prov'd our O - cean Queen, And shall we spare her canvas now, Where the sea is roll - ing  
Each well known cape and bay; We soon shall see their out-lines dim, Rise o'er the bound-ing

brine. The main-yard fills, a-way brave boys! Our channel course is free, With  
green? For many an anx - ious eye is turn'd A - long the spark - ling foam: Crowd  
spray; And now, be - side the eve - ning hearth We come to take our place: On

*cres.* *f*

flow-ing sheets she skims the waves That fringe the summer sea, That fringe the sum - - mer  
on, crowd on! they wait for us, To breathe fond welcome home, To breathe fond wel - - come  
true hearts Time can write no change, Though weather stain the face, Though weath-er stain . . the

*ritard.*

CHORUS.

sea. home. face. ta la la la la, ta la, ta la, ta la,  
Crowd on, brave boys! and give her cloth, from roy - al  
zum, zum, zum, zum, zum,  
la la la, ta la, ta la, ta la

*piu. f*  
truck ta la, to rail, ta la la la, She feels the chan - nel breeze, brave  
She feels the the chan - nel breeze, brave  
zum, ba; la la la, zum, zum, zum,  
la, and shall not want for sail.

*con forza.* *last time omit.*  
boys, and shall not want . . for sail.  
*rit.* la, and shall not want . . for sail.  
*rit.* *ff*

Musical score for 'THE LEAD STRIKES ENGLISH GROUND. — Concluded.' The score is written for piano and voice. It features a grand staff with treble and bass clefs. The key signature is one flat (B-flat). The time signature is common time (C). The score includes a repeat sign with a first ending bracket labeled 'last time.' and a second ending bracket labeled 'sail.' The piano part includes dynamic markings 'rall.' and 'ff'.

# SKATING SONG.

H. H. FURNESS, JR., '88.

B. CARPENTER, '88.

Musical score for 'SKATING SONG.' The score is written for piano and voice. It features a grand staff with treble and bass clefs. The key signature is one sharp (F-sharp). The time signature is 6/8. The score includes two verses of lyrics. The piano part includes a dynamic marking 'ff'.

1 Fresh the breeze, the morn-ing bright! Come, join the merri - ly laugh-ing throng; The  
 2 The life that's in the freshening breeze Gives to our cheeks a brighter glow; And

sun - beams dance on th' glistening ice, The while our voi - ces blend in song.  
 hearts are warm with keen de - light, Though all a - round is wrapped in snow.

# SKATING SONG. — Concluded.

95

## CHORUS IN UNISON.

Swift - - ly glid - - ing, dart - ing to and fro,

Like to the fleet - ing wind, o - ver the ice we go.

## YODEL.

## VOICES.

## ONCE UPONNE A TYME.

Words by J. LEWTON BRAIN.

Music by W. W. PEARSON. Arranged.

*Fanfare of Hunting-Horns.*

*f* *cres.* *dim.*

Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!

*f* *cres.* *dim.*

Ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra!

*Allegretto.*

*f*

*mp* *f* *mp*

Ta-ran-ta-ra!

1 Once up-onne a tyme three dought-ie men, Ta-ran-ta-ra! And  
 2 They wan-der'd farre in ye hot coun-trie, Ta-ran-ta-ra! To

Ta-ran-ta-ra!

A hun-tyng they would goe;  
 And mette a queere olde wighte;

*mp* *f*

By permission of J. M. RUSSELL.

onne hadde a sworde, and onne hadde a shielde,  
hym they tolde theyre hyghe re - solve,

Ta-ran-ta-ra,  
Ta-ran-ta-ra,  
Ta-ran-ta-ra,

And onne hadde a twang-ynge bow. And  
And how they meant to fyght. "A

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta - ra, ta-ran-ta-ra,

they didde sweare a sol - emne oathe To slaye what-e'er they mette, Bee itte  
beast there bee in a cas - tell stronge, Which is bothe neare and nygh; O



## ONCE UPONNE A TYME. — Continued.

ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra,  
 ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra,  
 ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra, ta-ran-ta-ra,  
 ty-gre, parde, or bold ly-onne, Bee itte dra-gonne or par-ro-  
 come there-to and slay!—there was A twyn-kelle in hys

ra, ta-ran-ta-ra! One hadde a sworde, ta-ran-ta-ra! one hadde a shielde, ta-ran-ta-ra! And  
 ra, ta-ran-ta-ra! One hadde a sworde, one hadde a shielde, And  
 ra, ta-ran-ta-ra! One hadde a sworde, ta-ran-ta-ra! one hadde a shielde, ta-ran-ta-ra! And  
 quette. } One hadde a sworde, one hadde a shielde, And  
 eye. }

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one had a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

one hadde a twang - ynge bow, a twang-ynge bow, a twang-ynge bow.

- 3 Grymme and olde was that stronge castell,  
And darke the colde stone staire;  
Yet fill'd with plucke they alle three stryve  
To garde the dang'rousse *rears*.  
On hands and knees they slowlie creepe;  
He opes a lowe oake doore.  
Dysmayde, they liste a dismal squeeke  
From a ratte-trappe on the floore.  
One hadde a sworde, one hadde a shielde,  
And one hadde a twangynge bow.
- 4 Fierce and greate, the salvage ratte  
Didde make a lepe atte they;  
With one accorde they pale and shrieke,  
And straightway flee awaye,  
And one, two, three, downe the harde stone staire  
They howlynge, tumblynge goe,—  
The one wyth hys sworde, the one with hys shielde,  
And the thyrd wyth hys twangynge bow.  
One hadde a sworde, one hadde a shielde,  
And one hadde a twangynge bow.

- 5 They pickede them uppe: the one had gotte  
A bruisedde, bleedinge nose;  
And one hadde blackedde his left optickke;  
The thyrd hadde torne hys clothes.  
And saddlie home they slowlie toildde,  
And found a lyonne's skynne.  
"The saynts be prays'dde," saydde they; "we may  
Wyth thys renowne yette wyne."  
One hadde a sworde, one had a shielde,  
And one hadde a twangynge bow.
- 6 And to thys day theyre towns-folke say  
They were three heroes bolde,—  
From which 't is cleare they didde notte heare  
The storie we have tolde.  
And he of the sworde is made a lorde,  
And he of the shielde a knight;  
And eke he now of the twangynge bow  
Is deck'dde with medalles brighte.  
One had a sworde, one had a shielde,  
And one hadde a twangynge bow.

## THE MAN IN THE MOON'S BALL.

H. H. FURNESS, JR., '88.

B. CARPENTER, '88.

*Allegretto animato.**First Tenor.*

1. The mon-key, the frog, the gay ba - boon, All went to call on the man in the moon; ....
2. He would not hear of their going a-way, And gave them a ball on the ver - y next day; .....
3. The frog, they say, got awful - ly full, And wanted to fight with the zo - di - ac bull; .....

*Second Tenor.**First Bass.*

1. The mon-key, the frog, the gay ba - boon, All went to call on the man in the moon; ....
2. He would not hear of their going a-way, And gave them a ball on the ver - y next day; .....
3. The frog, they say, got awful - ly full, And wanted to fight with the zo - di - ac bull; .....

*Second Bass.*

# THE MAN IN THE MOON'S BALL.—Continued. 101

The man in the moon asked them in to dine, And  
He in-vit-ed the crick and the frisk-y bat, The  
The mon-o-pole smashed in the mon-key's hat, The

*ad libitum.*

yes, the man in the moon,  
yes, the ver-y next day,  
yes, the zo-di ac bull,

*colla voce.*

fed them on gum shoes chop-ped fine, And fin-ished it off . . . . . with  
green mon-o-pole with a brick in his hat, Be-sides his jags . . . . . great  
kan-ga-roo chewed the tail of the cat, The man in the moon . . . . . got

fed them on gum shoes chop-ped fine, And fin-ished it off, yes, fin-ished it off, with  
green mon-o-pole with a brick in his hat, Be-sides his jags, his roy-al jags, great  
kan-ga-roo chewed the tail of the cat, The man in the moon, the man in the moon, got

yes, fin-ished it off,  
his roy-al jags,  
the man in the moon,

glue<sup>s</sup> and twine: . . . . . Just think . . . of the  
 Dan - iel Pratt: . . . . . Just think . . . of the  
 knocked down flat: . . . . . Which broke . . . up the

glue and twine, with glue and twine: Just think . . . of the  
 Dan - iel Pratt, great Dan - iel Pratt: Just think . . . of the  
 knocked down flat, got knocked down flat: Which broke . . . up the

1. & 2. Just think  
 3. Which broke

com - bi - na - tion!

com - bi - na - tion!

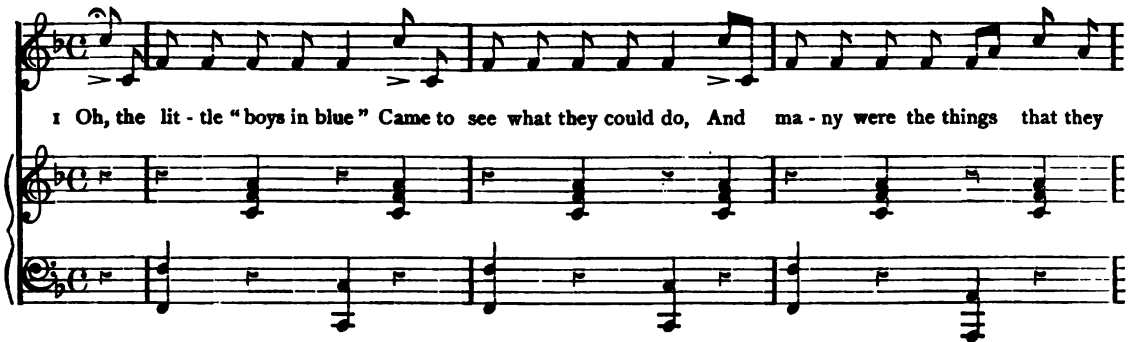
*Last verse.*

*ff Fine.*

# THE LITTLE BOYS IN BLUE.

103

SOLO.

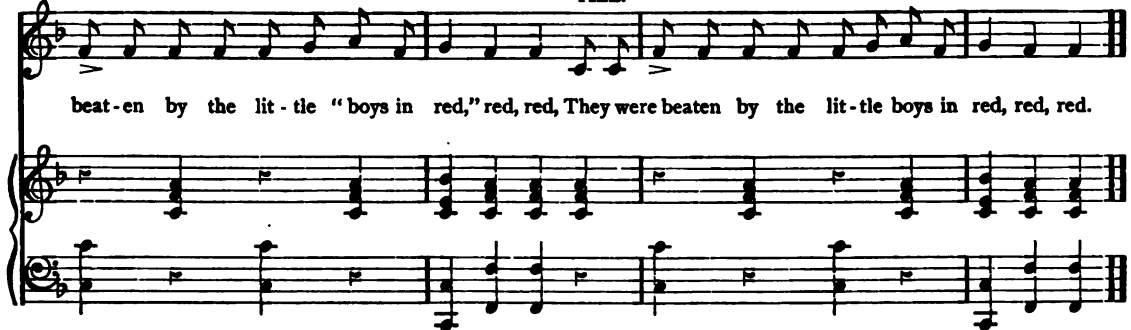


1 Oh, the lit - tle "boys in blue" Came to see what they could do, And ma - ny were the things that they



said, said, said; But it was n't an - y use, Eel-grass is n't an ex - cuse, They were

ALL.



beat-en by the lit - tle "boys in red," red, red, They were beaten by the lit - tle boys in red, red, red.

2 Oh, the little "boys in blue"  
Came to see what they could do,  
And many were the things that they said, said, said;  
But they did n't yank the bun,  
For the score was "five to one," —  
They were beaten, etc.

3 Oh, the little "boys in blue"  
Came to see what they could do,  
And many were the things that they said, said, said;  
It was hard to give it up,  
But they could n't get "the cup," —  
They were beaten, etc.

4 Oh, the little "boys in blue"  
Came to see what they could do,  
And many were the things that they said, said, said;  
But when Easton took in "slack"  
You could hear their poor knees crack, —  
They were beaten, etc.

## CARMEN LIBERORUM ROMANORUM.

CHANT BY B. CARPENTER, '88.

CHORUS IN UNISON. 1st time, *Andante religioso*. 2d time, *Allegro*.

E - ne me - ne mi - ne mo, Car - pe ni - grum di - gi - to;

The first system of the musical score is for a chorus in unison. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "E - ne me - ne mi - ne mo, Car - pe ni - grum di - gi - to;". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo/mood is indicated as "1st time, Andante religioso".

Si ex - clam - at sol - vi - to, E - ne me - ne mi - ne mo.

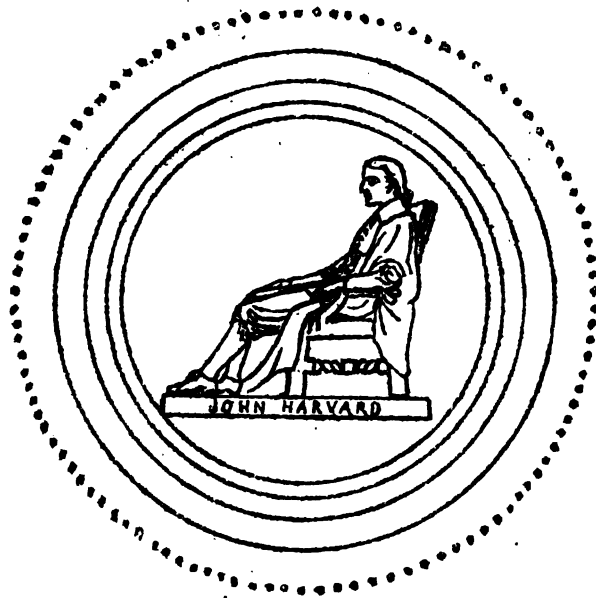
The second system of the musical score continues the chorus. It also consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Si ex - clam - at sol - vi - to, E - ne me - ne mi - ne mo.". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo/mood is indicated as "2d time, Allegro".

A . . . . MEN.

The final musical score is for the "Amen". It consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "A . . . . MEN.". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature.











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